

Portrait of a Queen

by

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**A composition submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music Composition)
in the University of Michigan
2017**

Doctoral Committee:

**Professor Evan K. Chambers, Chair
Associate Professor Naomi Andre´
Professor Michael K. Daugherty
Associate Professor Andrew Kirshner
Associate Professor Kristin Kuster**

DEDICATION

As my mother, Lisa Simon and grandmother, Bertha Simon have wholeheartedly displayed the portrait of a “Queen” by their unselfish and loving character, this piece is solely dedicated to them.

ACKNOWLEDGEMENTS

Maya Angelou writes her in poem, *Still I Rise*, "Bringing the gifts that my ancestor's gave, I am the hope and dream of a slave." This journey would not be possible without the hundreds of years of sacrifice of African-Americans who fought so that I could have an opportunity to pursue my heart's desire of music.

I would like to thank my family for their undying support and prayers. I have been very fortunate to share this journey with an incredible partner, Leah Claiborne. For her unwavering, steadfast love and support, I am eternally grateful.

A special thank you to my mentor, advisor and friend, Evan Chambers and Michael Daugherty. I appreciate the push to be the best composer that I can be. Finally, thank you to my committee members, Kristin Kuster, Andy Kirshner and Naomi Andre'.

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INSTRUMENTATION

Violin I

Violin II

Viola

Violoncello

Double Bass

Piano

Percussion

Female Narrator

PROGRAM NOTES

This piece traces the evolution of the experience of black people in America from the perspective of one figurative, idealized character who represents strength, courage and selflessness. This timeless “queen” will transform in her journey from a leader in Africa to a slave on an American plantation, to a disenfranchised citizen subject to Jim Crow laws and finally to the strong matriarch found in many churches today. The dramatic spoken word, written by Courtney D. Ware, poetically explains the thoughts and feelings of her character, and is enhanced by the musical score to present the full portrait.

The character that I have imagined is a woman who does not change with the ages, but endures throughout the generations. Courtney Ware, a black female poet writes: “It was imperative that the story of “queen” be told from her perspective, in her voice, with her words. Although the “queen” represents black womanhood in America and in Africa, she is not one dimensional. Her story is a mixture of pain and struggle, hope and triumph.” At the genesis of this project, I asked Courtney to write something that would reflect the feelings and emotions of the “queen” while drawing upon similar connections between each of the sections.

As each section encapsulates a different time period, the musical themes draw on melodies, textures and rhythms from each particular era. The “Prologue” develops out of the Ghanaian song *Mo mmra ma yengoro (Come and let us play)*, transforming

the orchestra into a West African drum ensemble with its floating, polyrhythmic texture. Stately rhythmic and harmonic gestures are made to capture the regal and protective persona that I imagine “the queen” to be.

The second section, “A Crown Forgotten” makes reference to the Negro-spiritual, *Oh, Freedom* by using the syllabic stress of the word “freedom” as a musical basis for the section. These lyrical quotations are interrupted forcefully and suddenly by percussive stabs mimicking the crack of the slave master’s whip. Slow glissandi in the upper strings are used to represent the cries of captured slaves against nauseating swells in the lower strings.

The tumultuous and violent character of the third section, “Jim Crow”, is undergirded by the quotation to the Gospel song, *Don’t You Let Nobody Turn You Around*, as it served as a protest song during many Civil Rights marches. Long pulsating slides in the strings represent the undercurrent of frustration and anger. Elements such as call and response, extended use of the blues scale and syncopated rhythms make up the aggressive, unsettling tone of the section.

The piece concludes reflectively with the earnest melody of *Great Is Thy Faithfulness*, a favorite hymn of my mother and grandmother, played lyrically by the string section. Juxtaposed with the hymn tune is a recording of an inspired, almost frenzied prayer led by a devout “church mother” from a black Pentecostal church in New

York City. I bring back different motives and rhythmic gestures from the preceding movements as I wanted to show the enduring, evolving and emboldened timeless persona of the “queen”.

PERFORMANCE NOTES

Movements should be played *attaca*. If text is performed live, it should be spoken dramatically and with energy. If not, recorded dialogue may be requested from the composer and can be cued electronically via MP3 player or laptop. Cues are listed in the score and may be played by a score reading assistant off stage. The recording will include narration as well as three short musical clips. If using a live narrator, the use of these short musical clips are optional but preferred as they act as voices of the orchestral fabric and help to convey the story.

TEXT

by Courtney D. Ware

PROLOGUE

I am Queen.

Strength rests upon my head: a gold-dipped crown adorned with jewels of Patience,
Kindness, and Wisdom that shine diamond bright.

Like a baby wrapped on my back in swaddling silk. I first nurtured it in my womb.

And Created a Love that would last now, yesterday and forever.

A CROWN FORGOTTEN

Through blessed pain, I birthed a nation. An agony that followed me across the sea.

The stench of blood... sweat... tears... permeated my skin.

Royalty replaced with rags. Silk exchanged for shameful nakedness. Iron chains heavier
than my forgotten crown.

I cannot protect the life I bore, the nation I nurtured.

So I closed my eyes just to block the pain.

JIM CROW

We marched and Our bodies swung. They tried to silence my sons and daughters with
fists of hatred and nooses 'round their necks. From whips and chains to hoses and
handcuffs.

Jim Crow is a hypocrite and separate ain't equal.

So I'll tell my children to hold their hands up high. I tell them to comply. Say, "Yes ma'am. Say No, suh." But still... They'll be shot in the back, left to bleed out in the streets like animals. But they're my children. And their lives matter.

CHURCH

I am Queen.

Strength rests upon my head: a white wide-brimmed hat glittering with jewels of
Wisdom, Kindness and Patience.

Oh the tears I've shed, the prayers I've cried, the songs I've wailed to make it through.
How I danced and shouted my way out of despair.

I speak the tongues of our ancestors. Their spirits intercede for us yesterday, today
yesterday and forever.

ABSTRACT

Portrait of a Queen is a fifteen-minute work for narrator and orchestra(string orchestra, piano, percussion and narrator). This piece traces the evolution of black people in America through the lens of one figurative black woman who represents strength, courage and selflessness. This “queen” begins her journey as a leader in Africa, becomes a slave on an American plantation, a disenfranchised citizen subject to Jim Crow laws and finally a strong matriarch found in many churches today. Dramatic spoken word, written by Courtney D. Ware, poetically expresses the thoughts and feelings of her character creating a musical portrait of her.

Courtney Ware writes: “Although Queen represents black womanhood in America and in Africa, she is not one dimensional. Her story is a mixture of pain and struggle, hope and triumph.”

Each section draws on melodies, textures and rhythms from a different time period. The “Prologue” develops from a Ghanaian song *Mo mmra ma yengoro* (*Come and let us play*) transforming the orchestra into a West African

drum ensemble with its floating, polyrhythmic texture. “A Crown Forgotten” makes reference to the Negro-spiritual, *Oh, Freedom* by using the syllabic stress of the word “freedom” as a musical basis for the section. Slow glissandi in the woodwinds mimic the cries of captured slaves against sweeping swells in the lower strings. The tumultuous and violent character of the third section “Jim Crow” is undergirded by quotation of the gospel song, *Don’t You Let Nobody Turn You Around*, a popular protest song used during many Civil Rights marches. Elements such as call and response, the blues scale and syncopated rhythms make up the aggressive, unsettling tone of the section. The piece concludes reflectively with a recording of a prayer led by a “church mother” from a black Pentecostal church in New York supported by the melody of *Great Is Thy Faithfulness*, a favorite hymn of my Lisa Simon and grandmother, Bertha Simon who have wholeheartedly displayed the qualities of the “Queen” by their unselfish and loving character. This piece is solely dedicated to them.

PORTRAIT OF A QUEEN

for string orchestra and female narrator

1

CARLOS SIMON
(2016)

Dark Screen w/ flickers

Ethereal ♩ = 66

Narrative

I AM QUEEN.

Violin I solo

Violin II solo

Violin I gli altri

Violin II gli altri

Viola solo

Viola gli altri

Violoncello solo

Violoncello gli altri

Contrabass

Piano

Percussion 1

Mark tree
follow contour; sempre lv.

continue ad lib...
(gently but active)

2 3 4

Vin. I solo

Vin. II solo

Vn. I

Vn. II

Va.

Vc.

Cb.

Pno.

M.tree

5 6 7 8

A

Narr. I am Queen. Strength rest upon my head. A gold dipped crown adorned with jewels of patience, kindness and wisdom that shine diamond bright!

tutti, senza vib.

Vln. I solo *pp*

Vln. II solo *pp* placido tutti, senza vib.

Vn. I *pp* placido

Vn. II *pp* placido

Va. *pp* placido

Vc. *pp* placido

Ch. *pp*

Pno. *f* legato

M.tree

9 10 11 12 13

==

Narr. Like a baby wrapped on my back in swaddling silk I first nurtured it in my womb and created a love so deep.

Vln. I solo *p* senza sord. solo

Vln. II solo *pp*

Vn. I *f* senza vib. *pp*

Vn. II *f* senza vib. *pp*

Vln. solo *f*

Va. *f* senza vib. *pp*

Vc. solo *pp*

Vc. *pp* arco

Ch. *pp* bow down

Pno. *mf* brillante

M.tree Mark tree *p* *mf* l.v.

14 15 16 17 18 19

B Fades in to "hand holding" image
With Spirit ♩ = 66 ♩ = ♩

3

Narr. (sit)

Audio Playback:
 West African Women singing;
 do not synchronize with recording;
 audio fades to silence.

Vln. I solo
f 3 *senza sord.*

Vln. II solo
f 3

Vn. I
f ord. (vib.) remove mute *pp*

Vn. II
f ord. (vib.) remove mute *pp*

Vla. solo

Va.
f ord. (vib.) remove mute *pp*

Vc. solo

Vc.
f ord. (vib.) remove mute *pp*

Ch.
 L.H. R.H.

Pno.

M. tree
 Cabbassa
p *f* *p* *f*

20 21 22



C

Vln. I solo

Vln. II solo

Vn. I
ff tutti, ord., senza sord. pizz. *f*

Vn. II
ff tutti, ord., senza sord. pizz. *f*

Vla. solo

Va.
ff ord., senza sord. pizz. *f*

Vc. solo

Vc.
p pick up bow *fp* *f* *fp* pizz. *ff*

Ch.
f *fp* *ff* pizz. *ff*

Pno.
f staccato sempre

Chbsa
p *f* *p*

23 24 25 26 27

The musical score for measures 28-31 features the following instruments and parts:

- Vin. I solo**: Violin I, solo part.
- Vin. II solo**: Violin II, solo part.
- Vn. I**: Viola I.
- Vn. II**: Viola II.
- Vla. solo**: Violoncello, solo part.
- Va.**: Violoncello, part.
- Vc. solo**: Violoncello, solo part.
- Vc.**: Violoncello, part.
- Cb.**: Contrabass.
- Pno.**: Piano.
- C.B.R.**: Cello/Bass/Right.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mf*, *f*). A specific instruction "Queen's" face shown" is present above the Violin I and II staves in measure 30.



Violin I and II (solo) parts feature eighth-note patterns with accents and slurs. The Viola part includes a section marked 'arco, non-div.' and 'ff'. The Violoncello and Contrabass parts have dynamic markings of 'mf' and 'ff'. The Piano part features a section marked 'ff' with a dotted line above it. The C.B.R. part consists of a continuous eighth-note pattern. The score includes performance instructions such as 'con spirito', 'pizz.', and 'arco, non-div.'.

Vin. I solo
 Vin. II solo
 Vin. I
 Vin. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Cb.
 Pno.
 C.B.R.

arco
 Hammer
 0 1
 arco
 Hammer
 0 1

37 38 39 40



Vin. I solo
 Vin. II solo
 Vin. I
 Vin. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Cb.
 Pno.
 C.B.R.

ff
gliss.
mf
f
f
ff
gliss.
mf
f
f
fp

41 42 43 44 45 46 47

\equiv

Vln. I solo
 Vln. II solo
 Vn. I
 Vn. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Cb.
 Pno.
 C.B.R.

54 55 56 57

Wildbeast running

Holding hand" image

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

C.B.R.

58 59 60 61 62 63

E **Wildebeast running**
poco accel.
 ♩. = 63-72

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

C.B.R.

E **poco accel.**
 ♩. = 63-72

64 65 66 67 68 69 70

Viol. I solo

Viol. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

C.B.R.

ff furioso

ff furioso

ff furioso

ff furioso

ff furioso

f furioso

71

72

73

74



Bird's eye view of landscape

$\text{♩} = 72$
(stand)

Narr.

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

C.B.R.

$\text{♩} = 72$

ff

75 76 77 78

[illegible]

F

Narr. Through blessed pain I birthed a nation an agony that followed me across the sea The stench of blood, sweat tears

Vln. I solo

Vln. II solo

Vn. I alternate between sul pont. and sul tasto *ad lib.* *ppp*

Vn. II alternate between sul pont. and sul tasto *ad lib.* *ppp*

Vla. solo

Va. alternate between sul pont. and sul tasto *ad lib.* *ppp*

Vc. solo

Vc. *ppp* *fp*

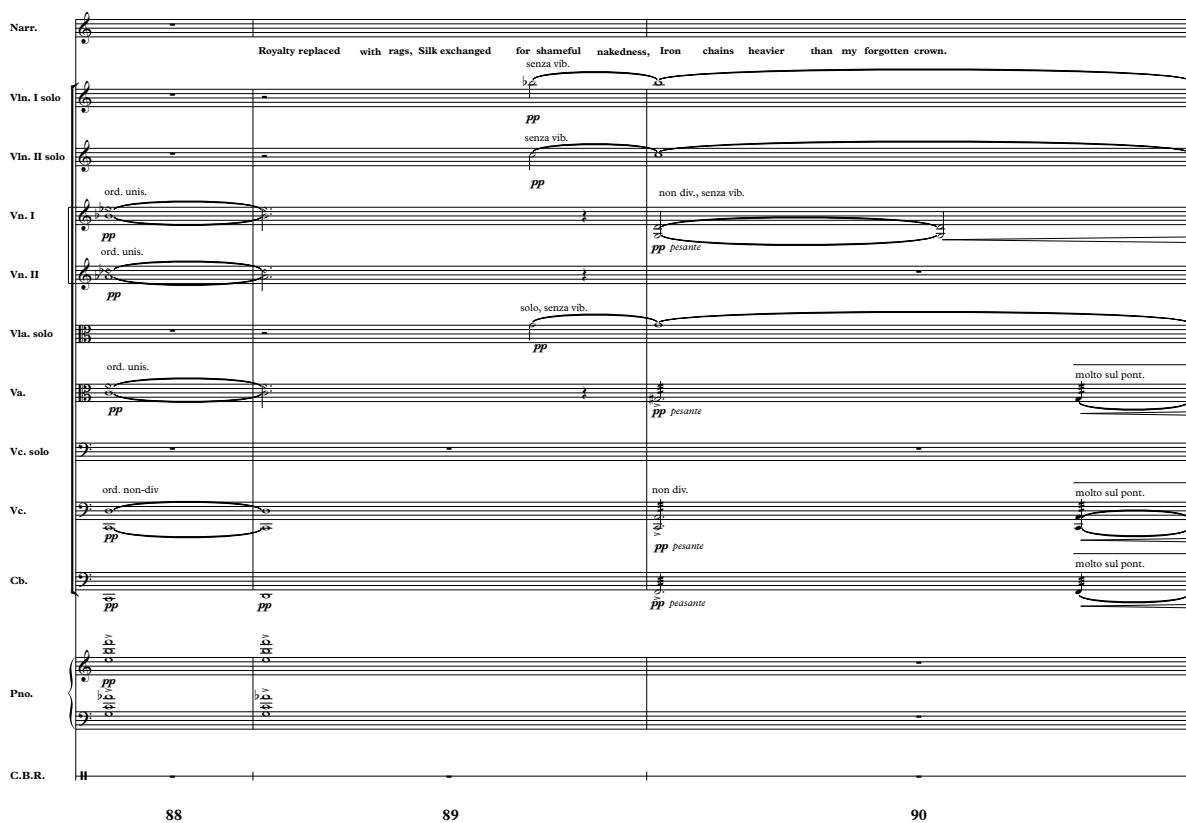
Cb. *ppp* *fp*

F

Pno.

C.B.R.

82 83 84



Narr. I cannot protect the life I bore, The nation I nurtured So I closed my eyes to block the pain.

Vln. I solo *n*

Vln. II solo *n*

Vn. I *f* *p* *pp* molto espress. *f* *p*

Vn. II *pp* molto espress. *f* *p*

Vla. solo *n*

Va. ord. *f* *p* molto sul pont. ord. *f* *p*

Vc. solo ord. *f* *p* molto sul pont. ord. *f* *p*

Vc. ord. *f* *p* molto sul pont. ord. *f* *p*

Ch. ord. *f* *p* molto sul pont. ord. *f* *p*

Pno.

C.B.R.

91 92 93 94



G Gradual fade in to "holding hand" with chains
Sorrowful ♩ = 52

(sit)

Narr.

Vln. I solo *p* *gliss.* *f* *gliss.* *f* *gliss.*

Vln. II solo *p* *gliss.* *f* *gliss.* *f* *gliss.*

Vn. I *fp* *p* *f*

Vn. II *fp* *p* *f*

Vla. solo

Va. *p* *ff* *sfz* *ff* molto sul pont. *pp* *mp* *pp* *gliss.* *gliss.*

Vc. solo

Vc. *fp* *p* *f*

Ch. *fp* *p* *f*

G Sorrowful ♩ = 52

Pno. *f* strum inside strings with finger nail or guitar pick. *gliss.*

C.B.R.

95 96

Full image with sea appears

97 98 99

≡

Slaves walking in chains

100 101 102 103

accel. **H** **Faster** ♩ = 60 Colonial slave ship appears

Vln. I solo

Vln. II solo

Vn. I *molto sul pont.* *ff feroce* *ord.* *f espress.* *fff*

Vn. II *molto sul pont.* *ff feroce* *ord.* *f espress.* *fff*

Vla. solo

Va. *molto sul pont.* *ff feroce* *ord.* *f espress.* *fff*

Vc. solo

Vc. *f espress.* *f pesante* *div., (lower note optional)* *f pesante*

Ch. *f pesante*

accel. **H** **Faster** ♩ = 60

Pno. *fff pesante*

Whip Cymbals *p*

104 105 106 107 108

≡

Slaves on ship pass through

Vln. I solo

Vln. II solo

Vn. I *p* *f* *ff* *fff*

Vn. II *p* *f* *ff* *fff*

Vla. solo

Va. *ffp* *f* *ff* *div.* *fff*

Vc. solo

Vc. *ffp* *f* *ff* *fff*

Ch. *ffp* *molto sul pont.* *f* *ord.* *ffp* *f* *ffp*

Pno. *ff* *ff* *fff*

Cym. *f*

109 110 111 112 113



I Newspaper articles and minstrel characters appear

Vln. I solo *mf espress.*

Vln. II solo

Vn. I *pp subdued* senza vib.

Vn. II *pp subdued* senza vib.

Vla. solo

Va. *pp subdued* senza vib.

Vc. solo

Vc. *p* *ff*

Ch.

I

Pno.

S. D.

122 123 124 125

≡

Vln. I solo *p* *mf espress.* *f* *espress.*

Vln. II solo

Vn. I *ord. (vib)* *f feroce* *espress.*

Vn. II *ord. (vib)* *f* *espress.* *ff*

Vla. solo

Va. *ord. (vib)* *mf* *f* *espress.* *ff*

Vc. solo

Vc. *tutti, pizz* *arco, non-div.* *pizz* *arco*

Ch. *pizz* *ff* *arco* *ff*

Pno.

S. D. *Whip* *Tom-toms* *ff* *ff*

126 127 128 129

\equiv

Act 1, Scene 1

Measures 133-136

Instrument parts: Narr., Vln. I solo, Vln. II solo, Vn. I, Vn. II, Vla. solo, Va., Vc. solo, Vc., Cb., Pno., Whip.

Key features:

- Violins I and II: Solo parts with melodic lines and dynamics (mf, f, ff).
- Viola: Solo part with melodic lines and dynamics (mf, f, ff).
- Violoncello and Contrabass: Solo parts with melodic lines and dynamics (p, f, ff).
- Piano: Solo part with melodic lines and dynamics (ff).
- Whip: Solo part with melodic lines and dynamics (ff).

Performance instructions:

- strum inside strings with finger nail or guitar pick
- senza ped.

J = 60

Narr. We marched and our bodies swung They tried to silence my sons and daughters

Vln. I solo

Vln. II solo

Vn. I *col legno, battuto, div.*

Vn. II *col legno, battuto, div.*

Vla. solo

Va. *arco* *pp*

Vc. solo

Vc.

Cb.

Pno.

Whip

137 138 139



Narr. with fists of hatred and nooses 'round their necks. From whips and chains to hoses and handcuffs

Vln. I solo *arco, sul tasto* *p*

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va. *p* *ppp*

Vc. solo

Vc. *arco* *p*

Cb.

Pno.

Whip

140 141 142

Narr. Jim crow is a hypocrite and separate a'int equal. So I'll tell my children to hold their hands up high.

Vln. I solo molto sul pont. *f*

Vln. II solo

Vn. I arco, ord. *p* *fp*

Vn. II arco, ord. *p* *fp*

Vla. solo

Va. *pp* *fp*

Vc. solo

Vc. *pp*

Cb. pizz. *p pesante*

Pno. *p*

Whip

143 144 145 146



K Gradual fade in to woman walking up steps

Narr. I tell them to comply. Say, "Yes, ma'am." Say, "No, sir." But still They'll be shot in the back left to bleed out in the streets like animals.

Vln. I solo

Vln. II solo

Vn. I *pp* do not synchronize within section *p* *ffpp*

Vn. II *pp* *p* *ffpp*

Vla. solo

Va. arco *pp* do not synchronize within section *p* *ffpp*

Vc. solo

Vc. *p*

Cb. arco *p*

Pno. **K** *p* *ff*

Whip

147 148 149 150

() () (sit)

Narr. But they're my children and their lives matter, their lives matter. I SAID THEIR LIVES MATTER!
(screaming)

Vln. I solo

Vln. II solo

Vn. I *pp* *gliss.* *fff* *molto*

Vn. II *pp* *gliss.* *fff* *molto*

Vla. solo

Va. *pp* *gliss.* *fff* *molto*

Vc. solo

Vc. *fff* *gliss.*

Cb. *fff* *gliss.*

Pno. *p* *fff*

Whip

151 152 153

=

L Agitato ♩ = 120

Woman clapping hands

Vln. I solo

Vln. II solo

Vn. I *fff* *detaché* *mf*

Vn. II *fff* *detaché* *mf*

Vla. solo

Va. *fff* *detaché* *mf*

Vc. solo

Vc. *fff* *secco*

Cb. *fff* *secco*

Pno. *fff* *secco*

Tom-toms

Tom-t. *fff* *secco*

L Agitato ♩ = 120

154 155 156

Riots

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

Tom-t.

157 158 159 160



Stand off with police

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

Tom-t.

161 162 163 164 165

This musical score page contains measures 166, 167, and 168 of the piece 'The People's Choice'. The score is arranged for a full orchestra and includes the following parts:

- Vin. I solo**: Violin I solo part, marked with a 'V' in a box.
- Vin. II solo**: Violin II solo part, marked with a 'V' in a box.
- Vn. I**: Violin I part, marked with a 'V' in a box.
- Vn. II**: Violin II part, marked with a 'V' in a box.
- Vla. solo**: Viola solo part, marked with a 'V' in a box.
- Va.**: Viola part, marked with a 'V' in a box.
- Vc. solo**: Violoncello solo part, marked with a 'V' in a box.
- Vc.**: Violoncello part, marked with a 'V' in a box.
- Cb.**: Contrabass part, marked with a 'C' in a box.
- Pno.**: Piano part, marked with a 'P' in a box.
- Tom-t.**: Tom-tom part, marked with a 'T' in a box.

The score is divided into three measures:

- Measure 166**: Features a 'V' in a box above the staff. The piano part has a 'P' in a box. The tom-tom part has a 'T' in a box.
- Measure 167**: Features a 'V' in a box above the staff. The piano part has a 'P' in a box. The tom-tom part has a 'T' in a box.
- Measure 168**: Features a 'V' in a box above the staff. The piano part has a 'P' in a box. The tom-tom part has a 'T' in a box.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written for a full orchestra and includes a solo part for the Violin I.



Women walking up steps

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

S. D.

ff *p* *ff* *mf*

169 170 171 172

V.S.

Violin I solo

Violin II solo

Violin I

Violin II

Viola solo

Viola

Violoncello solo

Violoncello

Contrabass

Piano

Snare Drum

173

174

175

176



President's seal

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

Tom-t.

177 178 179 180 181

Vln. I solo
 Vln. II solo
 Vln. I
 Vln. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Cb.
 Pno.
 Tom-t.

182 183 184



O Protest Marches

Vln. I solo

Vln. II solo

Vln. I

Vln. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

O

Pno.

Tom-t.

185 186 187 188

\equiv

Vln. I solo
 Vln. II solo
 Vn. I
 Vn. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Cb.
 Pno.
 S. D.

non-div
 non-div
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff

P
 P
 P

193 194 195 196 197

President's seal

Vln. I solo *ff*

Vln. II solo *ff*

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo *ff*

Vc.

Ch.

Pno.

S. D. Tom-toms *f*

198 199 200



Vln. I solo *p* *f*

Vln. II solo *p* *f*

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo *p* *f*

Vc.

Ch.

Pno.

Tom-t.

201 202 203 204 205

Protest Marches

Vln. I solo *cresc.* *ff*

Vln. II solo *cresc.* *ff*

Vn. I *ff*

Vn. II *ff*

Vla. solo

Va. *ff*

Vc. solo *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

Pno. *ff marcato*

Tom-t. *agitato*

206 207 208 209



Man pushed down accel. Faster ♩ = 126 Protest Marches

Vln. I solo

Vln. II solo

Vn. I *ff*

Vn. II *constant* *ff*

Vla. solo

Va. *ff*

Vc. solo

Vc. *ff*

Cb. *ff*

Pno. *ff*

Tom-t. *ff*

210 211 212 213 214 215 216

Stand off with police

molto rall.

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Ch.

Pno.

Tom-t.

217 218 219 220 221

ff *fff*

molto rall.

==

lunga $\text{♩} = 96$ Pesante **rit.** $\text{♩} = 40$

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Ch.

Pno.

Tom-t.

222 223 224 225 226 227

$\text{♩} = 96$ Pesante **rit.** $\text{♩} = 40$

Snare Drum

Q ♩ = 96

Images become unclear

Man sprayed by water hoses

Vln. I solo

Vln. II solo

Vln. I

senza vib. molto sul pont. ord. pizz. arco

subito *pp* *ff* *pp*

Vln. II

senza vib. molto sul pont. ord. pizz. arco

subito *pp* *ff* *pp*

Vla. solo

senza vib. molto sul pont. ord. *pppp* pizz. tutti, arco

subito *pp* *ff* *pp*

Vla. solo

senza vib. molto sul pont. ord. *pppp* pizz. tutti, arco

subito *pp* *ff* *pp*

Vc. solo

senza vib. molto sul pont. ord. solo *p*

subito *pp* *ff* *pp*

Vc.

senza vib. molto sul pont. ord. pizz. arco

subito *pp* *ff* *pp*

Cb.

senza vib. molto sul pont. ord. pizz. arco

subito *pp* *ff* *pp*

Pno.

Q ♩ = 96

S. D.

228 229 230 231 232



233

234

235

236

♩ = 60
(stand) **rit.**

Narr.

Vln. I solo

Vln. II solo

Vn. I arco (free bowing)

Vn. II *pp* arco, tutti (free bowing)

Vla. solo arco (free bowing)

Va. *pp* arco

Vc. solo

Vc. arco (free bowing) *mf* *espress., freely*

Cb. *pp* (free bowing) arco

♩ = 60 **rit.**

Pno.

S. D.

237 238 239 240

=

R Screen black **♩ = 60**

Narr.

Vln. I solo

Vln. II solo

Vn. I sul tasto, senza vib.

Vn. II *ppp* sul tasto, senza vib.

Vla. solo sul tasto, senza vib.

Va. *ppp* sul tasto, senza vib.

Vc. solo

Cb. bow down

R **♩ = 60**

Pno.

S. D.

241 242 243 244 245

mf *ppp* *mf* *ppp*

mf *brillante* *f* *p* *mf* *brillante* *f* *p* *mf* *brillante* *f* *p*

mf *ppp* *mf* *ppp*

Mark tree follow contour; sempre l.v.

Audio Playback:
Woman praying;
audio fades to silence

Narr. Oh the tears I've shed, the prayers I've cried, the songs I've wailed just to make it through How I shouted and danced ~~may~~ out of despair.

Vln. I solo

Vln. II solo

Vn. I *p*

Vn. II *p*

Vla. solo

Va. *p* *ppp* *p*

Vc. solo

Vc. *p* *ppp*

Cb.

Pno.

M. tree

246 247 248 249 250



S [Gradual fade in]

Narr. I speak the tongues of our ancestors. Their spirits intercede for us yesterday, today and forever.

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va. *p* *ord.* *mf espress.*

Vc. solo

Vc. *solo* *ord.* *p* *f* *espress.*

Cb. *pizz.* *f*

S

Pno. *pp* *f*

M. tree (gently but active) *ppp* *mf* l.v.

251 252 253 254



The image displays a page from a musical score, likely for the film 'The Queen'. The score is written for a large orchestra and includes vocal parts. The instruments and voices listed on the left are: Vln. I solo, Vln. II solo, Vn. I, Vn. II, Vla. solo, Va., Vc. solo, Vc., Cb., Pno., and M. tree. The score is divided into measures, with measure numbers 259, 260, 261, 262, 263, 264, and 265 visible at the bottom. The music features various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *f espress.* (forte espressivo). There are also markings for 'ord. (vib.)' and 'tutti'. The score includes a section where the Queen is singing, indicated by the text 'Queen singing/still unfocused' and 'Image of "queen" appear from top of screen'. The music is written in 4/4 time, with a key signature of one flat (B-flat major or D minor).

Choirs singing, rocking and clapping

Violin I solo: *p*, *f*, *f*, *p*, *p*, *f*, *p*

Violin II solo: *p*, *f*, *f*, *p*, *p*, *f*, *p*

Violin I: *f*

Violin II: *f*

Viola solo: *p*, *f*, *p*, *p*, *f*, *p*

Viola: *f*

Violoncello solo: *f*

Violoncello: *f*, *p*, *p*, *f*, *p*

Contrabass: *f*, *f*, *p*, *p*, *f*, *p*

Piano: *p*, *f*, *p*, *f*, *p*

M. tree: *f*

Measures: 266, 267, 268, 269, 270, 271



molto accel. ♩ = 72

solo

Violin I solo: *f*

Violin II solo: *f*

Violin I: *f*

Violin II: *f*

Viola solo: *f*

Viola: *f*

Violoncello solo: *f*

Violoncello: *f*

Contrabass: *f*, *pizz.*

Piano: *f*, *pizz.*

M. tree: *f*, *Cymbals*, *l.v.*

Measures: 272, 273, 274, 275, 276, 277, 278

Africa "holding hand" appears
accel. **U** With Spirit ♩ = 84
 Africa "holding hand" fades out

Vln. I solo
 Vln. II solo
 Vn. I
 Vn. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Ch.
 Pno.
 Cym.

279 280 281 282 283

≡

Vln. I solo
 Vln. II solo
 Vn. I
 Vn. II
 Vla. solo
 Va.
 Vc. solo
 Vc.
 Ch.
 Pno.
 Cym.

284 285 286

V Slavery "holding hand" appears (with chains) Slavery "holding hand" fades out

Vln. I solo

Vln. II solo

Vn. I arco, ord. pizz. arco *ff* *fff* pizz. arco pizz. arco (free bowing)

Vn. II arco, ord. pizz. arco *f* *pp* *ff* *p* pizz. arco (free bowing)

Vla. solo

Va. arco, ord. pizz. arco *ff* *fff* pizz. arco pizz. arco (free bowing)

Vc. solo

Vc. arco, ord. pizz. arco *ff* *fff* pizz. arco pizz. arco (free bowing)

Ch. arco, ord. pizz. arco *f* *pp* *ff* *p* pizz. arco (free bowing)

V

Pno. *f*

Cym.

287 288 289 290



Vln. I solo *f espress.* solo *ff*

Vln. II solo *f espress.* solo *ff* *feroce*

Vn. I *p* molto sul pont. *pp* *p* *pp* ord. *f*

Vn. II *p* molto sul pont. *pp* *p* *pp* ord. *f*

Vla. solo

Va. molto sul pont. *p* *pp* *p* *pp* ord. *mf*

Vc. solo

Vc. *p* *mf*

Ch. *p* *mf*

Pno.

Cym.

291 292 293 294

Jim Crow "holding hand" appears

molto rit.

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

Cym.

295 296 297 298



W = 60

Church "holding hand" appears (with Bible)

rit.

Vln. I solo

Vln. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

W = 60

Pno.

Cym.

299 300 301 302

END CREDITS

$\text{♩} = 40$

Narr.

Vin. I solo

Vin. II solo

Vn. I

Vn. II

Vla. solo

Va.

Vc. solo

Vc.

Cb.

Pno.

M. tree

Audio Playback:
Woman praying;
audio fades to silence

senza vib.; free bowing

senza vib.; free bowing

senza vib.; free bowing

senza vib.; free bowing

senza vib.; free bowing

senza vib.; free bowing

senza vib.; free bowing

senza vib.; free bowing

pp

continue pedal

310 311 312 313

Detailed description: This is a page from a musical score, page 37, covering measures 310 to 313. The tempo is indicated as $\text{♩} = 40$. The score is for a large ensemble including a Narrator, Violins I and II (solo), Violas, Violins I and II, Viola solo, Violoncello, Contrabass, Piano, and M. tree. The key signature has one flat. The score shows a gradual fade-out of the strings and piano, with the piano part marked 'pp' and 'continue pedal'. The narrator part has a box labeled 'END CREDITS'. The measures are numbered 310, 311, 312, and 313 at the bottom.